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THE INFLUENCE OF HIGHLY SPECIFIC INSTRUCTIONAL VIDEO TAPES ON CERTAIN COGNITIVE AND AFFECTIVE BEHAVIORS OF TEACHERS.

BY- POPHAM, W. JAMES
CALIFORNIA UNIV., LOS ANGELES

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TO TEST THE EFFECT OF VIDEO TAPED SIMULATED INSTRUCTIONAL SEQUENCES ON THE MODIFICATION OF TEACHERS' PROFESSIONAL KNOWLEDGE AND ATTITUDES, THREE GROUPS OF PROSPECTIVE TEACHERS WERE DIFFERENTIALLY EXPOSED TO SPECIALLY PREPARED TAPES ON FOUR TOPICS. EACH 30-MINUTE TAPE CONSISTED OF SIMULATED CLASSROOM SETTINGS, WITH THE LAST 10 MINUTES USED AS A POST-TEST IN WHICH THE VIEWER HAD TO IDENTIFY THE PRINCIPLES UNDER DISCUSSION. GROUP 1 RECEIVED NO RELEVANT INSTRUCTION ON THE TOPICS, GROUP 2 RECEIVED ONLY MODEST WRITTEN OR AUDIO TAPED INSTRUCTION, WHILE GROUP 3 WAS EXPOSED TO THE WRITTEN OR AUDIO TAPED MATERIAL PLUS THE VIDEO TAPES. ALL THREE GROUPS WERE GIVEN EACH OF THREE POST-TESTS CONCERNING THE PRINCIPLES OF THE FOUR INSTRUCTIONAL TOPICS--(1) THE VIDEO TAPE POST-TEST SEGMENT, (2) A LOCAL WRITTEN TEST, AND (3) THE INSTRUCTIONAL PROCEDURES PREFERENCE INVENTORY, WHICH MEASURES ATTITUDES TOWARD INSTRUCTIONAL PRINCIPLES. WITH RESPECT TO THE VIDEO TAPE POST-TEST, SIGNIFICANT DIFFERENCES WERE FOUND AMONG THE THREE GROUPS ON ALL FOUR TOPICS (THE NO-INSTRUCTION CONTROL GROUP SCORING LOWEST, AND THE VIDEO TAPE GROUP HIGHEST), BUT, ON THE OTHER MEASURES, THE USE OF THE VIDEO TAPE PROGRAM YIELDED NO SIGNIFICANT DIFFERENCES. FURTHER RESEARCH IS NECESSARY TO LEARN WHETHER THE OBTAINED DIFFERENCES ARE REFLECTED IN ACTUAL TEACHING PERFORMANCE. (LC)

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There is an increasing and encouraging tendency on the part of instructional specialists to weigh the effectiveness of instruction in terms of results with pupils. This point of view is evident in the several reports of the Joint Committee on Programmed Instruction and Teaching Machines of APA-AERA-DAVI. Even the definition of a "program" recently advocated by Lumsdaine[1] has as an essential ingredient that a program accepts responsibility for accomplishing a specified behavior change. Yet in the field of teacher education few instructional vehicles exist which have proven their value in modifying the behavior of prospective or inservice teachers.

A recent progress report[2] of a prominent national committee strongly endorsed the preparation of films "to reach rapidly and effectively large numbers of people in preservice programs and in new programs of inservice education." The group recognized the considerable difficulty of this undertaking:

> To make such films will require a large initial investment of time and money. The techniques for making this kind of film have not been thoroughly explored. An initial investment in equipment and facilities must be made, and an opportunity provided to try to find a successful formula, and perhaps to fail repeatedly before finding it. In the long run, however, the costs will be small compared to the returns.[3]

The real problem in teacher education, of course, is to modify the actual instructional behavior of teachers in desired directions. Most teacher educators believe that changes in the teacher's knowledge or attitudes will be accompanied by subsequent changes in his classroom behavior. Even though this may be so, there are few instructional materials, e.g., texts, programs, films, which have been <u>demonstrated</u> to be capable of bringing about changes in the teacher's professional knowledge or attitudes, <u>even</u> changes which can be assessed by paper and pencil tests.

## Objective

The research described in this report was designed to test the efficacy of four video taped instructional sequences in bringing about certain test behavior change in prospective teachers which are relevant[4] to the teacher's classroom behavior. During the summer of 1965 a series of four instructional

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[1] A. A. Lumsdaine, "Educational Technology, Programmed Instruction, and Instructional Science," <u>Theories of Learning and Instruction</u>, Sixty-third N.S.S.E. Yearbook, Part I, Chapter XVI, p. 385.

[2] <u>Innovation and Experiment in Education</u>, A Progress Report of the Panel on Educational Research and Development to the U.S. Commissioner of Education, the Director of National Science Foundation, and the Special Assistant to the President for Science and Technology, Washington, D.C., March 1964, p. 24.

[3] <u>Ibid</u>, p. 26.

[4] Popham, W. J., "Predicting Student Teachers' Instructional Behavior from a Structured and Unstructured Test of Professional Knowledge." <u>California Journal of Educational Research</u>, 16:7-13, January, 1965.

video tapes were prepared dealing with the following topics: (1) Appropriate Practice; (2) Perceived Purpose; (3) Reinforcement Principles; and (4) Discipline. Three separate criteria were used in the investigation, two of a cognitive nature and one of an affective nature.

Instructional Artifacts

The instructional programs under investigation were four video tapes, each approximately one-half hour in length. The title and general content of each program is given below:

1. Appropriate Practice. This program illustrates the principle that pupils should be given an opportunity to practice the behavior implied by the instructional objectives. Two different forms of appropriate practice (equivalent and analogous) are treated, as is the topic of prerequisite tasks.

2. Perceived Purpose. This program deals with the establishment of learning sets whereby the learner is encouraged to perceive the purpose of the instruction he is undergoing. Four different techniques for establishing such learning sets are treated, namely, extrinsic rewards, exhortation, deduction, and induction.

3. Reinforcement Principles. This program treats four different misuses of reinforcement principles which sometimes occur in the classroom. The four errors are (a) failure to provide reinforcement, (b) use of general rather than specific reinforcement, (c) unintentional reinforcement of undesired behavior and (d) failure to individualize reinforcement.

4. Discipline. This program illustrates the application of 15 different classroom disciplinary techniques.

Each program consisted of approximately twenty minutes of instruction followed by a post-test of ten minutes' duration. Essentially, the instructional section of the program provided the learner with opportunity to make discriminations between instances or non-instances of a given principle or of different forms of that principle. All of the instructional and post-test situations involved simulated classroom settings, wherein professional actors (teachers) along with ten local high school students portrayed small sequences of planned classroom activity. For instance, in the case of appropriate practice the viewer was given an opportunity to identify whether or not certain forms of appropriate practice were present in several short classroom vignettes. In the post-test the same procedure was employed, that is, the viewer was obliged to identify which, if any, of the principles under discussion were present in each of a series of classroom scenes. In Figure 1 the studio setting is seen where the video tape programs were produced.[5] Copies of all four program scripts are found in Appendix A.

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[5]Direction and production of the programs was under the supervision of Michael Gold and Stuart Crowner.

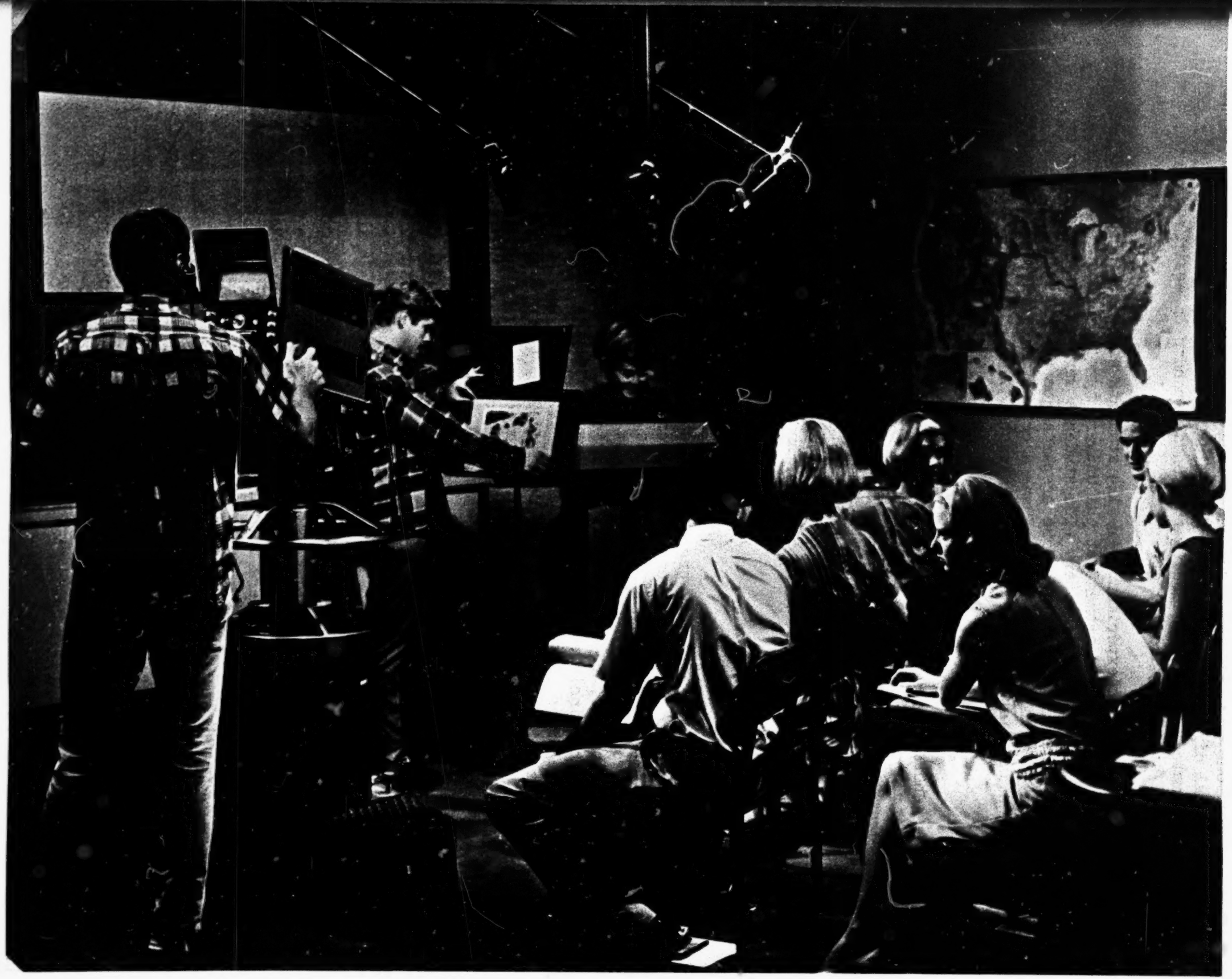

Figure 1: One of two identical studio setups used for video taping the four programs.

These four programs were produced during the summer session of 1965 under the technical direction of the UCLA Academic Communications Facility. The cost was approximately $5,000, including the funds expended on equipment rental, professional staff, materials, etc.

Subjects for the experiment were 124 students enrolled in required pre-service course in the Department at the University of California, Los Angeles during the Fall, 1965-66 semester. The students were typically seniors or first year graduate students who were preparing to teach at the secondary level. The particular class involved was a course in curriculum and instruction, taken immediately prior to student teaching.

## Method

The general method was to set up a three group design such that for the four different video tape programs one group of subjects would not view the program, a second group would receive only modest written or audio-taped instructional material on the same tape, and the third group would receive the written or audio-taped instruction material plus the specially prepared video tape programs. This design permitted contrasts between individuals who received (1) no instruction, (2) brief instruction, and (3) brief instruction plus video tape programs.

## The Measures

Three different measures were used to assess the influence of the video tape programs. The first of these, and the criterion of most interest, was the post-test provided by the programs themselves. Approximately 40 minutes of test situations were yielded by the 10 minute post-test at the end of each program. As described earlier, these post-test situations asked the learner to identify whether certain principles were present in each of the instructional situations. Because of the nature of the subject matter, certain of the post-tests provided for more questions than others. More specifically, there were 9 items in the appropriate practice test, 16 items in the perceived purpose test, 20 items in the reinforcement test, and 60 items in the discipline test.

A second measure consisted of a paper and pencil test regarding the four instructional principles. These items were of a standard objective type and were administered as part of the mid-term examination of the course. For the appropriate practice test there were six items, for the perceived purpose test there were six items, for the reinforcement test there were 24 items, and for the discipline test there were 15 items.

The affective measure employed in the investigation was the Instructional Procedures Preference Inventory (IPPI) a measure of one's attitudes toward instructional principles. There is some evidence[6] that the IPPI possesses a certain degree of validity for its intended purpose.

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[6] Popham, W. J. and Baker, E. L., Validation of an Inventory Measuring Attitudes Toward Instructional Principles. Final report of Cooperative Research Project No. S-069. University of California, Multilithed, June 1965, 37 pp.

## Procedure

The experiment was conducted during the 1965-66 fall semester. The 124 subjects were randomly assigned to three groups. Originally these groups were equal, but absences during the experimental period reduced the number in Group I to 43, in Group II to 43, and in Group III to 38.

The total time involved in the experiment was three days. On the first day Groups I and II met together and were given audio taped instruction regarding the topics of appropriate practice and perceived purpose. They were also given printed instructional material regarding the reinforcement discipline topics. On the same day Group III, the control group, viewed a video tape recording of a classroom session from a nearby high school. The video tape recording seen by Group III was not designed to provide instruction relevant to any of the criterion measures used in the investigation.

On the second day of the experiment Group I viewed the instructional segments of the appropriate practice and reinforcement video tape programs. Group II viewed the instructional segments of the perceived purpose and discipline video tape programs. Each instructional segment, exclusive of the post-test portion of the program, lasted approximately 20-25 minutes. At the same time Group III listened to an audio tape of a speech by an educational philosopher. As on the first day of the experiment this activity was not considered to be instruction relevant to the study's criterion measure.

On the third day all three groups were given the post-test sections of the video tape programs. These four tests had been edited so that all four were presented consecutively on one video tape. A copy of this post-test is found in Appendix B. Two months later, the regular midterm examination for the class was administered to all subjects. A week thereafter the IPPI was completed by all subjects.

## Analysis

Differences among the groups representing the three treatment conditions were tested by a one way analysis of variance on each of the criterion measures. That is, an analysis of variance was applied to each of the four video tape post-tests, the four written sub-tests from the midterm examination, and to the IPPI scores.

In the analysis of IPPI scores, Groups I and II were treated separately, but it should be pointed out that the IPPI represents a more general index of attitude toward instructional principles, rather than toward any of the particular four principles treated. And both Groups I and II had each seen two video tape programs ostensibly related to performance on the IPPI. Thus, no difference between Groups I and II was predicted. The analysis was conducted to determine if Groups I and II differed from Group III.

## Results

Considering the performance first on the video tape post-tests, significant F values were obtained for all four measures. Means, standard deviations, and analysis of variance F values for all four analyses are presented in Table 1.

An inspection of Table 1 will reveal that the order of the test means is the same on all four measures, i.e., the lowest performance was achieved by the no instruction control group, the next highest by the brief instruction group, and the highest by the group viewing the video tape programs. The probability of this consistent order in all four situations, of course, is extremely rare ($P < .001$).

Turning next to the performance on the paper and pencil tests administered several weeks after the treatment, there were no significant differences among the groups on any of the four tests. Means, standard deviations, and analysis of variance F value for all four analyses are presented in Table 2.

The final criterion was subjects' performance on the IPPI. An analysis of variance of the performance of the three groups yielded a non-significant F value of .88. The mean for Group I was 156.0, for Group II 156.4, and for Group III 161.7.

## Discussion

Results of the experiment indicate that with respect to the video tape post-test, significant differences were produced among the three groups, but on the other measures the use of the video-tape program yielded no significant differences. This is consistent with the notion that a learner should be given a prior opportunity to practice behavior comparable to the terminal behavior on which he will ultimately be tested (namely, the principle of Appropriate Practice treated in one of the four video tape programs).

The chief target behavior sought in the project was the student's ability to identify the presence of certain instructional principles in video taped teaching situations. It was assumed that this stimulus was closer to a real classroom situation than written descriptions of such activities. Apparently, instructional programs can be devised which significantly increase the probability that the student will acquire this ability. While the video tape programs' effects were not discernible in two other criterion measures, the principal instruction objective was accomplished.

It is now necessary, of course, to learn whether student performance on the video tape post-test is related to their subsequent performance in actual teaching situations. Such research is currently underway.

It should be noted that a number of technical difficulties associated with the actual playbacks of the video tapes warrant the replication of the current investigation. Particularly during the post-test playbacks, the communication facility at UCLA had difficulty in properly adjusting the audio which meant that certain student's had some difficulty in hearing what was said by the announcer. A replication is planned during the next academic year.

Table 1
Means, Standard Deviations, and Analysis of Variance F Values
for Three Treatment Conditions on Four Video Tape Post-Tests

| TREATMENT | n | $\bar{X}$ | s | F |
|---|---|---|---|---|
| Appropriate Practice (9 items) | | | | |
| No Instruction | 38 | 4.4 | 1.3 | |
| Brief Instruction | 43 | 4.8 | 1.5 | 5.3* |
| Brief Instruction plus Video Tape Program | 43 | 5.4 | 1.5 | |
| Perceived Purpose (16 items) | | | | |
| No Instruction | 38 | 10.5 | 1.7 | |
| Brief Instruction | 43 | 11.4 | 1.3 | 8.8* |
| Brief Instruction plus Video Tape Program | 43 | 11.9 | 1.6 | |
| Discipline (60 items) | | | | |
| No Instruction | 38 | 47.2 | 3.0 | |
| Brief Instruction | 43 | 48.7 | 3.5 | 18.9* |
| Brief Instruction plus Video Tape Program | 43 | 51.1 | 2.1 | |
| Reinforcement (20 items) | | | | |
| No Instruction | 38 | 14.3 | 2.1 | |
| Brief Instruction | 43 | 14.8 | 1.8 | 5.8* |
| Brief Instruction plus Video Tape Program | 43 | 15.8 | 2.0 | |

*P < .01

Table 2
Means, Standard Deviations, and Analysis of Variance F Values
for Three Treatment Conditions on Four Paper and Pencil Tests

| TREATMENT | n | $\bar{X}$ | s | F |
|---|---|---|---|---|
| Appropriate Practice (6 items) | | | | |
| No Instruction | 37 | 5.2 | 1.2 | |
| Brief Instruction | 41 | 5.1 | 1.1 | 1.9 |
| Brief Instruction plus Video Tape Program | 39 | 4.6 | 1.6 | |
| Perceived Purpose (6 items) | | | | |
| No Instruction | 37 | 4.0 | 1.0 | |
| Brief Instruction | 39 | 3.8 | 1.3 | 1.8 |
| Brief Instruction plus Video Tape Program | 41 | 3.5 | 1.1 | |
| Discipline (15 items) | | | | |
| No Instruction | 37 | 12.5 | 3.3 | |
| Brief Instruction | 39 | 10.3 | 4.9 | 2.9 |
| Brief Instruction plus Video Tape Program | 41 | 12.6 | 5.6 | |
| Reinforcement (24 ite. ) | | | | |
| No Instruction | 37 | 20.4 | 4.0 | |
| Brief Instruction | 41 | 19.8 | 4.9 | .5 |
| Brief Instruction plus Video Tape Program | 39 | 19.3 | 5.1 | |

# APPENDIX A

## Scripts for Video Tape Programs

Appropriate Practice

Perceived Purpose

Reinforcement Theory

Discipline

All scripts were written by

Michael Gold and Stuart Crowner

## APPROPRIATE PRACTICE

| VIDEO | AUDIO |
|---|---|
| FADE IN NARRATOR<br><br>SUPER: TITLE<br><br>FULL-DOWNS<br><br>X'S TO CLASSROOMS | NARR: The classroom situations which you are about to see will help you to distinguish between three important student activities: Equivalent Practice, Analogous Practice and Prerequisite Tasks. The first sequence will show students who are, or who are not engaging in one of these activities. I will ask you some questions after you watch each sequence. We have set up in our studio two classrooms which will serve as model teaching environments. Let's go to an American History class, where our teacher, Mr. Ira Public (grimace) is in the middle of a lesson. If we were to peak over his shoulder, we'd be able to see on his lesson plan that his objective for today is: "The student will be able to trace on a map of the United States the trail of the Lewis and Clark Expedition." Keeping this objective in mind, see if Mr. Public is providing his students with Equivalent Practice. |
| SUPER-OBJECTIVE<br><br>CLASSROOM I | SCENE: Classroom 1, map on blackboard, students with individual trace maps.<br><br>PUBLIC: OK, we've seen that in one year, between 1804 and 1805 that the Lewis and Clark expedition reached the Pacific Ocean. We have seen the hardships they encountered, and by Bonnie's report we have seen how their guide, Sackajawea, aided them on their journey. Now, take out the blank map of The United States I passed out the other day. (He rolls up the map on the blackboard.) Using a pencil so that you may correct your mistakes, see if you can trace the entire trail of the Expedition. You have five minutes. Are there any questions? (A student raised his hand.) Yes, Larry?<br><br>LARRY: Where do you want us to start from?<br><br>PUBLIC: Start from wherever you think the Expedition started! Are there any more questions? All right. . . begin. |
| SUPER-OBJECTIVE<br><br>NARRATOR | NARR: Well, what do you think? Was his teacher providing his class with Equivalent Practice or not? (Pause) If you thought that he <u>was</u> giving the students equivalent practice, you are correct. |

The teacher's final objective was that the students would be able to trace the route of the Lewis and Clark Expedition, and, as you could see, the class was participating in an equivalent activity. If you were right don't hesitate to make fun of the person sitting next to you, if he got it wrong.

NARR: Now let's turn to another type of activity: Analogous Practice. To observe whether this type of activity is employed, let's go to a physical science class preparing for a week-end field trip. Their teacher, Les Terrain (grimace), wants them to become familair with the various land and water formations that will be found in the area of their field trip. He has set up the following objective for his class: "In the field, the student will be able to orally identify a meandering river valley, a piedmont, and an oxbow lake." In this next sequence see if Mr. Terrain is providing his class with an activity which can be considered Analogous Practice.

SUPER-OBJECTIVE

CLASSROOM II

SCENE: Classroom II.

TERRAIN: Last year when I was where we will be going for our field trip, I took some pictures of the formations we will be seeing. First, let's take the meandering river valley. (Holds up picture) Remember, this will be found in a mature valley which has been widened by the original stream. (Holds up 2nd Picture) This is an oxbow, or crescent-shaped lake. These lakes were formed when a river cut across a meander, and the necks of the meander dried up, leaving the water behind in this crescent form. (Holds up next picture) This picture is of the piedmont found in this area. Remember what piedmont means? (Student raises hand) Yes, Gail?

GAIL: It means foothills.

TERRAIN: That's exactly right. Are there any questions? (Pause) All right, here are some more pictures of the area. (Holds up a picture with a crater lake) Are there any forms we have just discussed in this picture? (Student hand goes up) Yes, Mike?

MIKE: No, I don't think so.

TERRAIN: Good. This is a crater lake. Now

what about this second picture. (Shows a picture of a meander) Yes, Linda?

LINDA: That's a meandering river valley, and the walls on the sides of the valley. . .

SUPER-OBJECTIVE

NARRATOR

NARR: Is this class participating in the activity of Analogous Practice? (Pause) The answer is Yes. I think it is clear that the mountains themselves could not be brought into the classroom. . .without tremendous expense . . .a good analogous experience could be provided by the use of the photographs. Since the objective was stated to "identify," the pictures offered an excellent opportunity for Analogous Practice.

NARR: We have now seen students participating in Equivalent and Analogous activities. The ability of any student to participate in either of these activities may depend on how he, the student, has mastered certain preliminary skills. This brings us to the pupils accomplishment of Prerequisite tasks. Let's go to the French class of Lotta Tongue, and see if the pupils are participating in a Prerequisite task. Miss Tongue's objective for today is: "The student will be able to read in French sentences from page 32 of the text aloud, then translate the sentences into English.

SUPER-OBJECTIVE

CLASSROOM I

SCENE: Classroom I

MISS TONGUE: Bonjour, mes élèves. Prenez vôtres livres. Alors. Lisez en français et maitenant traduisez en Anglais la conversation À la page trente-deux. (Looking around the classroom) Jean.

JOHN: J'ai donc quatre nouveaux amis a l'universitd.

TONGUE: Traduisez. . .

JOHN: I have four new friends at the University.

TONGUE: What about the word "donc"? What does that mean?

JOHN: (Thinking) I think it means "now."

TONGUE: Sherry, what does the word "donc" mean?

SHERRY: I think it means "still."

RICHARD: (Raising his hand) I know, I know.

TONGUE: Richard, what does the word "donc" mean?

RICHARD: It means "therefore."

TONGUE: Très bien. Traduisez la deuxieme phrase.

RICHARD: Jean est toujours serieux; il étudie de matin au soir. That says that John is always serious. . .he studies from morning to night. Il a les yeux bruns et les cleveux noirs. He has brown hair and a black horse? That doesn't make sense.

TONGUE: Your last observation is correct. Jimmy, traduisez la phrase.

JIMMY: (a little shocked at being called on) I don't know how. I don't know what (has trouble pronouncing the next work) "yeux" means.

TONGUE: It seems to me you did not study your vocabulary last night. Is there anybody who can translate this next sentence? (She scans the students who seem embarrassed.) Didn't any of you study your vocabulary last night? (Pause) Turn to page trente et une and let's go over the new words. The first word, Margaret.

MARGARET: "Brun."

TONGUE: What does that mean?

MARGARET: Brown.

TONGUE: Richard, the second word. . .

RICHARD: "cheveux". . .(a little ashamed) That means hair. I thought it meant horse.

TONGUE: The French word for horse is "Le cheval." It is a common mistake, but I doubt if it would have been made if you had studied your vocabulary list last night. The third word, Marie. . .

SUPER-OBJECTIVE

BARR: Was Miss Tongue's class attempting to master a Prerequisite task? (Pause) The

answer, of course, is Yes. Miss Tongue realized that to meet her objective she first had to make sure the class could pronounce and be able to translate the new words in their lesson. This she accomplished by engaging her class in the Prerequisite task of reading and translating each one of the new words.

NARR: Another type of activity which the class may engage in is called "Irrelevant Behavior." Let's look in on the Math class of Mr. Victor Vector (grimace) as he is proceeding with his objective, which is: "The student will be able to write the Pythagorean theorem."

SUPER-OBJECTIVE

CIASSROOM II

SCENE: Classroom II.

VECTOR: (walking away from the blackboard) So your notes should read that A squared plus B squared equals C squared; or that the sum of the sides of a right triangle is equal to the hypotenuse. So many times formulas are just formulas. We often forget the men who developed the formulas. The Pythagorean theorem is almost 2500 years old. (Student raises his hand) Peter?

PETER: Do we have to take notes?

VECTOR: Young man, information is information. I expect the whole class to be taking notes. (A rustle of notebooks is heard) Now, the Pythagorean theorem was discovered by a Greek philosopher and mathematician. His name was . . .you tell me what his name was, Peter.

PETER: Pythagoras, I guess.

VECTOR: Exactly right. Now we know very little about Pythagoras; but scholars of ancient history say that he founded a school where his theories, both mathematical and philosophical were taught. The school then became involved in political issues of the times, and took the side of the democrats, as opposed to the patricians. Who knows what a Patrician is? (No one in the class raises a hand) A Patrician was a member of the Aristocracy. . .the upper class, while the democrats belonged to the Plebian section of society, or the lower class, or common people. The democratic party won the political struggle, but feared that Pythagoras would betray them,

for some reason or other, and they had the school burned, while Pythagoras was still in it. (Shots of bored students).

SUPER-OBJECTIVE

NARRATOR

NARR: Was Mr. Vector letting his class participate in irrelevant behavior? (Pause) The answer is Yes. First of all, we cannot assume that the history of Pythagoras in any way would prepare his class to meet Mr. Vector's objective. The class was participating in note-taking and oral response to entirely different material than stated in the objective. Whatever activity they were doing, it was certainly irrelevant to the terminal behavior as denoted by the objective.

NARR: To switch the situation a little, see if you can tell me in what sort of activities these pupils in the next sequence are participating. Let's go to the Senior Problems class of Mr. Willy Likemi (grimace). Mr. Likemi's objective for the day is: "The student will understand the various forms of mental illness." Is this class participating in Equivalent Practice, Analogous Practice, or Prerequisite Tasks?

SUPER-OBJECTIVE

CLASSROOM I

SCENE: CLASSROOM I

LIKEMI: According to the latest statistics from the American Medical Association, one out of every four of you will seek some type of psychological advice from a professional man. You may go to your doctor to ask for a tranquilizer, or it could mean any one of you would be institutionalized for a long period of time. I thought you would like to know how these men might classify you or your friends according to your specific mental illnesses. I'm sure you've heard people call someone else "neurotic," and some people call the same man "psychotic." What do you think is the distinction? Matt?

MATT: What! (Very startled, nervous).

LIKEMI: Never mind, Matt. Dick?

DICK: A neurotic person is someone with a problem where a psychotic person is one who's got a big, big problem; and he can't adjust to normal situations.

NARR: (breaking in suddenly) Aaargh!!! Did that scare you? Are you neurotic? If not,

SUPER-OBJECTIVE

guess which activities the class participated in. (Pause) Well, if you said Equivalent Practice you would be wrong. If you said Analogous Practice you would be wrong. If you said Prerequisite tasks. . .you still would be wrong. Well, then, just what kind of activity would you pin on this classroom situation? The answer is. . .you can't pin any activity on this situation. Why? Because the objective was not stated in behavioral terms. Therefore, we cannot determine what is Equivalent or Analogous Practice, or even Prerequisite Tasks. In the following sequences we will concentrate on just three types of student activities. Since this video tape is not designed to see if you can distinguish between a behavioral and non-behavioral object, we will not oblige you to perform that task. All of the following sequences will contain classroom situations with an objective stated in behavioral terms.

Secondly, the question of whether a class is participating in Irrelevant Behavior can become sticky. Let's face it, any activity which is not directly associated with the objective can be called. . .Irrelevant. For example, a student's question not directly related to the material at hand could be called irrelevant. So could taking roll, or giving out a hall pass to a student. In other words, isolating irrelevant behavior is important only if it predominates in the classroom situation. For this reason, you will not have to identify irrelevant behavior in the following sequences.

As a result, in the following sequences, we would like you to see if the class is involved or participating in one or more of the activities of Equivalent Practice, Analogous Practice, or Prerequisite Tasks. Read the Objective carefully before each sequence. . .for your benefit we will super-impose the objective <u>on the screen</u> toward the end of each classroom sequence.

NARR: Let's go to the beginning Algebra class of Mr. Victor Vector, where his objective is: "The student will be able to solve in writing a simple linear equation."

SUPER-OBJECTIVE

CLASSROOM II

SCENE: Classroom II

VECTOR: (writes problem on the board:

X + 7 = 15) Sally, can you solve this problem?

SALLY: I think so. X equals 8.

VECTOR: How did you arrive at your answer?

SALLY: I transposed the 7 to the other side of the equal sign. . .changing the sign.

VECTOR: Why?

SALLY: To isolate the unknown.

VECTOR: But why did you change the plus 7 to a minus 7?

SALLY: Because you have to equalize both sides of the equation.

VECTOR: OK. Finish the problem.

SALLY: So now X equals 15 minus 7, or X equals 8.

VECTOR: Thank you, Sally. (Writes problem on board: 1/2 X 6 = 12) OK, now Steve, do this problem completely.

STEVE: The first thing you do is to transpose the 6, making the problem X over 2 equals 12 minus 6, or X over 2 equals 6. The next thing you do is transpose the 1/2 making it X equals 6 divided by 1/2. To divide by a fraction you invert it, which makes it 2 times 6; therefore, X equals 12.

VECTOR: Thank you. (Writes: 2X - 6 equals 54). Phil, do this problem for us. . .

SUPER-OBJECTIVE

NARRATOR

NARR: In which, if any, of the three activities was this class engaged? (Pause) The answer is they were engaging in Analogous Practice. The objective was stated that the student would be able to solve in writing a simple linear equation, whereas Mr. Vector was having his class respond orally.

NARR: Let's now go to the Dramatics class of Miss Stella Bright (grimace) and see in what, if any, activity her class is participating. Miss Bright would like her Drama I class to be able "to prepare a fully annotated prompt book of a play they would like to direct."

SUPER-OBJECTIVE

The book must include all production planning, and a copy of the script which is fully annotated with all the actor's movements or "blocking" as it would finally appear in a performance of the show each student chooses to direct.

CLASSROOM I

SCENE: Classroom I (Miss Bright is at the board and is drawing a picture of the stage blocking it off into fifteen areas.)

BRIGHT: Let's take this drawing as a representative stage floor. First, we divide it into three major areas parallel to the audience which is located here (pointing). Then we divide those areas using four lines into these five areas. You should now have 15 stage areas. This center area we will call stage center or "C." The block on the center line on the left hand side is stage right, so you should write an "R." All the way on the right in the center division is stage left, or you should mark "L." Remember left and right, are the actors left and right. The other two boxes are just variations of these areas, being called "right-center" and left-center." The areas which are found closest to the audience are called the "down-stage areas." So you can start out by placing the letter "D" in each of the five areas. What would the area be called here? She POINTS to down-right area) Bill?

BILL: Down - right. . .I mean down Left.

BRIGHT: Yes, it's very easy to get confused. What would this area be called, (pointing to DLC)? Joan?

JOAN: Down Center Left.

BRIGHT: Well, you've got the right idea, just the wrong order. It's called Down-Left Center. In the down-stage positions we always refer to the "down" first, then the side, "left" or "right" then the Center, if needed. Now what about the areas farthest away from the audience? Those are called the Up-Stage positions. Does anyone know why? Victor?

VICTOR: Because they're farther away from the audience.

BRIGHT: Yes, but why call them up-stage? Anyone? Well, the answer lies in history.

Stages use to be tilted or raised toward the back so the audience could see action farther "UP-STAGE." These stages incidentally, were called raked stages. See if you can fill in all the up-stage areas. . . Audre?

AUDRE: Up-right, . . .Up. . .right-center. . . Up. . .Center. . .Up left center. . .Up Left.

BRIGHT: Good. Now let's designate the off-stage areas of the wings. . .

NARR: (The camera catches the narrator mumbling to himself, up-right, up-left, up-center). Oh, excuse me. . .you know that can be kind of tricky. Well, anyway, in which of the three activities, if any, was this drama class participating. (Pause) The answer is the class was involved in the activity of Prerequisite Tasks. Before they could put the actor's movements correctly in the prompt book, they had to know the correct names for each one of the stage areas. Thus, learning the stage areas was a Prerequisite Task to performing the final objective. (Doing a Jackie Gleason kind of move to Classroom II) Shall we go on???

SUPER-OBJECTIVE

NARR: Sticking to the creative realms, let's visit the Creative writing class of Miss Constance Verbage (grimaces) now that's terrible. . .Miss Verbage has found that the class is beginning to think creatively but have a great deal of difficulty titling their short stories and poems. She has found that the students have a tendency to glamorize their works with over-dramatic and sometimes irrelevant, you should pardon the expression, titles. Her objective then is that the student will be able to read a poem that he has never read before and title the poem, giving reasons why he selected the title he did.

CLASSROOM II

SCENE: Classroom II

VERBAGE (Holding up a picture of THE DANCING CLASS, by Degas): Does anyone know the name of this painting? (No one raises his hand) All right, let's see if you can name it. Paul?

PAUL: Young girls dancing.

VERBAGE: Paul, do you think that fully describes what you see? Are they dancing in the woods. . .Obviously not. (A hand raises) Melinda?

MELINDA: They're taking a dance lesson.

VERBAGE: Good. Now make that into a title.

MELINDA: Young girls taking a dance lesson.

VERBAGE: Good. Now, see if you can shorten her title to be more exact. . .John?

JOHN: I would call it the Dance Lesson.

VERBAGE: Why?

JOHN: Because the man in the picture seems to stand out, and he looks like an instructor.

VERBAGE: Good. The name of this painting is the dancing class. It was painted by Degas. What about this next painting? (Holds up a picture called the "Card Players" by Cezanne) Sandy?

SANDY: A young man learns to play cards.

VERBAGE: Saul?

SAUL: I'd call it cheating.

VERBAGE: Why that title, Saul?

SAUL: Because the guy has his two fingers up and it looks like he's signalling the young boy in the right of the picture.

VERBAGE: Can we begin to see that a title can change our attitudes. Sandy saw a boy learning to play cards. Saul saw a boy being cheated out of his money. The name of this picture is the "Card Players" by Cezanne. Not "Men Playing Cards." The title tells us what the painting is specifically all about. A good clear title can let your readers know exactly what your writing is all about. (Handing papers to student) Jill, do me the favor of handing these out, will you? On this sheet of paper Jill is handing out is a poem which I have left untitled. Read the poem carefully, and then choose a title you think says what the poet has to say. Take

out another sheet of paper and write your title, and then tell me why you think the poem should have the title you have given it. You have 20 minutes, and then I'll collect. . .

SUPER-OBJECTIVE

NARRATOR

NARR: In what activities were the students in this class participating? (Pause) It is fairly obvious that the last part of the student's activity in the scene you just watched was equivalent practice. This teacher also cleverly involved her students in Analogous Practice, using the aid of the paintings. A Prerequisite Task was not shown.

NARR: We hope the previous examples have given you a little insight into the various forms of student activity in which a teacher may have his class engaged. We hope this program will enable you to more easily recognize when these activities are taking place. And of course it is our real goal, to encourage you to use the activities of Equivalent Practice, Analogous Practice, and Prerequisite Tasks. (Pause). . .Oh, by the way, for the past half hour you have been watching this program and responding mentally to the questions we've posed. . .in what kind of student activity have you been participating?

MUSIC: Humorous sting - 30 seconds.

SLIDE: POST-TEST
TO FOLLOW

NARR: Circle the correct responses for the following questions.

APPROPRIATE PRACTICE POST-TEST

FOLLOWS 30 SECONDS OF SLIDE AND MUSIC

NARRATOR

NARR: The following sequences are presented as test items to determine your ability to select the student activities of Equivalent Practice, Analogous Practice, and Prerequisite tasks when and if they are used in any teaching situation. Circle the correct answer or answers on your answer sheet. The Behavioral Objective for each situation will be shown at the beginning of every classroom sequence; then the classroom situation will take place and the Behavioral Objective will be shown again for twenty seconds while you are marking your answer.

As a result of your responses to teachers' names on the first part, we have decided to let the teachers' names be anonymous. Let's go to the English class of our first teacher, Ralph Anonymous. (Pause) He would like his class to see how colors are used to lend mood to a literary work. His Objective for the day is: "The student will be able to reproduce on paper the colors of 'Cry the Beloved Country' using crayons."

CLASSROOM II

SCENE: English classroom. Ralph.

RALPH ANONYMOUS: If someone were to ask you what color do you think would describe the novel "Ethan Frome," what color would you pick. . .and why would you pick it? Marge?

MARGE: Well, I guess it'd be white.

RALPH: Why white and not green, red. . .

MARGE: Well, because it's winter and it's snowing.

RALPH: Do we all agree? Bob?

BOB: I think I have to say black because it's a sad novel and a lot of it takes place at night, and they're always talking about the graveyard and the dark trees.

RALPH: Anybody else feel that there are any other colors?

SUSIE: Well, I think black and white are probably the main colors, but, I don't know, I felt orange.

RALPH: Why?

SUSIE: Well, Mattie was full of life and she was always cheerful and gay, and she was kind of like the brightness or the warmth in the novel.

RALPH: I think if you look through the novel, orange is not mentioned once. I purposely went through it and made a list of all the colors when they were mentioned, so we would not have to do it in class. Can anyone tell me what color the author associated with Mattie? Can anyone tell me what color scarf Mattie was wearing when we first met her in the dance-hall? Jeff?

JEFF: It was red; red-silk.

RALPH: That's right, Jeff. Now there are many colors which refer to Mattie Silver in the book. Take her last name alone, for example. Silver could possibly imply a shining, glittering personality. I think what is important is the fact that the author gives us many color clues to enrich the feeling we have about the people and the action in the story. These situations, characters, and colors go to make up what we can call the mood of the story. To take you all back to kindergarten, I'm going to pass out some crayons, and, if you'll take out a piece of paper and see if you could color in splotches, in patches, in lines or scratches the color or colors you think the author uses to enrich the mood of the novel you were to have read for today. Thornton Wilder's "Bridge of San Luis Rey." Next week, on the final exam, you will be expected to do a similar exercise on Alan Paton's "Cry, the Beloved Country." You may have the rest of the period to complete it.

NARR: (Off camera) Was this teacher providing his class with an opportunity to engage in any of the activities opposite question 1 on your answer sheet? Circle your answer or answers; you have 20 seconds.

SUPER-OBJECTIVE

NARR: (On) For question 2, we take you to the biology class of Hector Anonymous, where

SUPER-OBJECTIVE

his Behavioral Objective is: "the student will be able to write a paragraph describing the structural and functional differences between typical plant and animal cells."

CLASSROOM II

SCENE: Classroom (Hector)

HECTOR: (using two charts) We've discussed the basic differences between plant and animal life in terms of mobility and sensitivity to outside stimuli. To discuss the differences of reproduction and respiration processes, I think we had best examine the individual cell structures first of typical plant cells then of typical animal cells. This is an outline drawing of a plant cell. I want you to help me label the various components of the cell. Then we'll do the animal cell if we have time at the end of the period. (Points to vacuole space) Anyone know what this is called?

GEORGE: The vacuum. (Very positive)

HECTOR: No. It's the vacuole. . .you were close, though. What does the vacuole do, Lisa?

(Hector writes it in blank)

LISA: It is a storehouse for the cell sap. Outside of that, it just takes up space.

HECTOR: Yes, it gives the cell bulk. . .it aids in the growth of the cell. (Points to chloroplasts) What are these little things here, Janice?

JANICE: Chloroplasms? (Hector shakes his head no)--Plasts? (YES) Chloroplasts. They contain the chloroplasts, chlorophyll which is the stuff which makes food.

HECTOR: Right. These chloroplasts (writes it in blank) are little green bodies which contain the chlorophyll, that substance which we find only in plant cells. They live in this spongy layer called. . .what?

LISA: (Hector points at her) Cytoplasm. (He writes it in)

HECTOR: Yes. What does it do?

LISA: (Cute) I don't know.

BRUCE: (Having been pointed to) It is protoplasm which carries on all of the functions . . .

HECTOR: Except. . .

BRUCE: Except. . .reproduction.

HECTOR: The Cytoplasm is all of the protoplasm outside the nucleus which is where, Donald?

DONALD: (Pointing) There. . .in the middle. The nucleus is kind of the brains of the cell. . .it runs things.

HECTOR: (Labels the nucleus) Very good. The nucleus does indeed control the activities of the cell, much as the brain in an animal controls its activities.

NARR: (OFF) Was this teacher providing his class with an opportunity to engage in any of the activities opposite question number two on your answer sheet. Circle your answer or answers; you have twenty seconds.

NARR: (ON) Our third question involves the social studies class of David Anonymous. His class is in the midst of a unit on Mass Media and their effects on consumers. His objective for today is: "the student will demonstrate his ability to see the techniques used in advertising by writing an in-class composition evaluating the merits of specific techniques employed in advertising copy from a national magazine which has not previously been discussed in class."

SUPER-OBJECTIVE

SUPER-OBJECTIVE

CLASSROOM I

SCENE: Classroom (David)

DAVID: We've seen how during the second world war the Nazi German war machine emphasized the importance of propaganda as a key budget expense. During those years, Hollywood, along with the U.S. government, put out many films promoting the American image. During wartime it is fairly obvious to understand why propaganda is necessary, yet propaganda or persuasive material is used in peacetime also. In our country, one of the largest businesses flourishing today is advertising, whose function it is to sell products to the consumer. . .you. An uneducated person can easily be sold an inferior

product by being fooled with the techniques of advertising. I cut out some advertising from national magazines I'm sure you've read, and put them on cardboard so that I could handle them better. Let's take a look at this first one. (Holds up Avis ad) What technique does this ad use? Does this appeal to any particular sense or emotional feeling? (Sam raises his hand) Sam?

SAM: It makes us feel that Avis is not the best one.

DAVID: If they're trying to sell their product, why would they want to make us feel they're not the best?

SAM: Because we're used to every advertisement bragging, and I guess we kind of like the honesty of this one. They're trying to impress you with the fact that they're not big shots.

DAVID: So possibly we could conclude that their technique is honesty, possibly even a little humor at being honest. . .and what about the fact of our sticking up for the underdog? Don't we always seem to like the underdog? Can you think of an example? Mike?

MIKE: You mean like the Mets?

DAVID: Precisely. Or the underdog in a prize fight. What about this one? (Brylcreem) Sheila?

SHEILA: Well, that shows if you use Brylcreem, you'll have good luck with girls.

DAVID: Do you think if a man uses Brylcreem he'll have good luck with girls? Margaret?

MARGARET: Not necessarily. It means there are a lot of other things to dating.

DAVID: Well, then, why do we buy Brylcreem?

ALAN: I guess we all want to be liked by girls and this is maybe just another way. . . kind of, if all else fails.

DAVID: So it appeals to our desire to be socially accepted by the opposite sex. What

about the Volkswagen ads? (Holds one up) How are they appealing? Jerry?

JERRY: Because they're funny.

DAVID: Yes. Among other things such as economy, they are definitely making an appeal to our sense of humor. How about this Revlon ad? (Holds it up)

MARIE: It catches our eye, it's beautiful. She's wearing such beautiful clothes.

DAVID: Madison Avenue ad makers are very aware of that; you're right, Marie. Attractive, tastefully clothed, beautiful people photographed well are always present, appealing to our sense of taste and beauty. Eye appeal. Now, take out a sheet of paper and a pencil and see if you can list what techniques are used in this advertisement. Use references to some of the techniques we've already talked about here and use any you think of. You have 15 minutes.

SUPER-OBJECTIVE

NARR: Was this teacher providing his class with an opportunity to engage in any of the activities opposite question three on your answer sheet? Circle your answer or answers; you have 20 seconds.

NARR: This completes our videotape presentation of the various aspects of Appropriate Practice. This is Ron Sossi saying good-bye and wishing that all your objectives be behavioral ones, all your practices appropriate. (Big grimace; the final gesture)

SUPER CREDITS

MUSIC: Humorous

PERCEIVED PURPOSE

| VIDEO | AUDIO |
|---|---|
| ART CARD:<br><br>"DEPT. OF EDUCATION,<br>UCIA PRESENTS PERCEIVED<br>PURPOSE" | TAPE: Music |
| NARRATOR ON CAM | TAPE: Montage of word "WHY" (Why? why! why, WHY, etc.) and frantic music.<br><br>NARR: We hope that this program will help you to answer the question "why." |
| STILL PIX STUDENTS | TAPE: Students asking; "Why do I have to take Algebra?" "Why do we have to know the valence numbers of all the elements?" 'I don't care when the 'Mona Lisa' was painted. Why do I have to learn that?" "But nobody speaks Latin any more. . .why do I have to learn it?" "I'm going into Phys. Ed. . .why do I have to learn about Euripides?" |
| NARRATOR | NARR: Sound familiar? If not, you'll find that after a short time teaching, questions like this will be asked of you. And frankly, sometimes they're not very easy to answer. Probably many of you out there are wondering why you have to take this program. (Pause) Well? The purpose of the program is to prepare you in advance for answering some of those "Whys" by encouraging you to help your students understand why they should learn that particular lesson you've spent all night preparing. Think of how much more you might have enjoyed some of the classes you've taken if you understood an important reason for learning what you did. By the end of this program you should be able to identify four methods of presenting perceived purpose and you should then be able to identify which of these techniques, if any, is being used in an instructional situation. Let's take a look at one of the four ways perceived purpose can be introduced to a class. See if Mr. A in this algebra class, is promoting perceived purpose using an extrinsic reward. |
| SUPER "EXTRINSIC"<br><br>DISS TO CLASSROOM I | SCENE: Classroom I<br><br>MR. A: (holding papers in his hand) These |

are the papers you handed in yesterday. I took them home and graded them, and frankly, I'm displeased. I think many of you need to spend more time on homework and less time watching television. This is an Algebra 1 course, and since more of you are going on to college, you're going to need at least Algebra 2. If you don't get a decent grade in my class, you won't be able to go on. Most of you will be Letters and Science majors in college, and when you write away to get into college, they'll look at your grade in this course, so your performance is very important. We're going to have an exam at the end of the week, and if you spend time on homework, you'll probably get a better grade on your test. One of the problems most of you had difficulty with. . .(the teacher writes a linear equation on the board: 2x-17+4x+55).

NARR: (V. O.) Was this teacher using an extrinsic reward in promoting a perceived purpose in his class? (Hold 5 seconds) The answer is yes. Examination grades and the course grade were used as extrinsic rewards to get the students to study. Another method for promoting perceived purpose, is when a teacher urges his class to learn the material because the material itself, is, in his opinion, worth learning. This technique is called exhortation. Let's go to the French class of Mr. B, and see if he is promoting perceived purpose in his classroom using exhortation.

SUPER "EXHORTATION"

DISS TO CLASSROOM II

SCENE: Classroom II

MR. B: I5, will you read the first sequence in today's lesson, and translate it?

I5: Bonjour, mon professeur. Comment allez-vous ce matin? Good-day, teacher. How are you this morning?

MR. B: The next sentence, I10?

I10: What time is it? Quelle heure est-il?

MR. B: (Quickly) Quelle heure est-il. . . quelle heure est-il? Tres bien, I10. Isn't it a beautiful phrase? Quelle heure est-il? The French language is so much more expressive,

SUPER "DEDUCTION"

DISS TO CLASSROOM I

so much more cultured than other, more Nordic languages like (with contempt) German. . . or, or. . .English. It sounds so good. I've travelled all over the world and I think you'll find, as I have found, that there is no more beautiful nor more expressive, creative language. Please work hard in this class. I really want you to learn the language properly.

NARR: (V. O.) Was this teacher giving his class perceived purpose through exhortation? (Hold 5 seconds) The answer is yes. The teacher offers little real reason other than his own opinion as to why the subject should be studied.

A third way a teacher may introduce perceived purpose into a classroom situation is through deduction. We go now to the Drama class of Mr. C. See if the technique of deduction is being used.

SCENE: Classroom I

Mr. C: What are some of Willy Loman's other problems, or, if not, problems, other characteristics? III?

III: Well, he lives in a dream world. He thinks he is a great man, and we see in the play that he really isn't great.

MR. C: Be more specific. What specific instances in the play show that he really isn't as great as he says he is? II6?

II6: Well, no one showed up for his funeral; and he was always talking about how his funeral would be the biggest one and everyone who him from all over the country would be there.

MR. C: So you think that Willy was to blame living in this dream world? II3?

II3: This is kind of off the subject. I like the play, but why can't we just enjoy it? Why do we have to analyze it to death?

MR. C: II3, do you believe that Willy Loman could exist? Are there Willy Lomans today? Do you know any Willy Lomans?

II3: Yes.

MR. C: I think most people would agree with you that Willy Loman could exist, and, in fact, could remind some people of their fathers or their uncles, or someone. You're right in wanting to enjoy a play for the play itself. . .but drama does give us a chance to look at the reasons why some people act as they do. We call this motivation. You deal with people everyday, and if you could understand why they act that way, you may be able to deal with them more effectively, get better results from your dealings with them. Drama is a safe way of doing this, because you are dealing with an imaginary world, and you can like or dislike characters and not be hurt by your decisions. It gives you a chance to judge people and then see if your judgments were right. Just think of all the times you've had to make a judgment about people and goofed. You must have said to yourself, "Boy, I wish I knew then what I know now!!" So drama is like a practice range for trying out some of the decisions about people and situations you will face during your life. Sometimes it can even tell you something about yourself. Take for example Willy Loman's son Bif: what kind of person. . .

NARR: (V. O.) Was this teacher employing the technique of perceived purpose through the use of deduction? (Hold 5 seconds). The answer is yes. Even though the discussion came as a result of a student's question, the teacher, not the student, arrived at the reasons for studying drama.

This leads us to a fourth measure of introducing perceived purpose into a classroom situation. See if, in this English class taught by Mr. D. whether or not a perceived purpose is introduced by induction.

SUPER "INDUCTION"

DISS TO CLASSROOM II

SCENE: Classroom II

MR. D: This being the first day of class, I'd like to know some of the reasons why some of you are taking English. I9?

I9: Because I want to go to college and I need the units.

MR. D: Don't you think that English itself is worth studying?

I4: (has raised his hand) I'm going to college, too, and I need the credits but I have to pass certain college entrance exams in English, and courses like this probably will help me to do well on those exams.

MR. D: Is there anyone who doesn't plan to go to college directly after graduation from here? (I3 raises hand) I3, why should you study English here other than the fact of needing it to graduate?

I3: If I get a job as secretary I've got to know how to spell and things like that.

MR. D: How would English even help you get the job in the first place?

I2: Well, just like college, you have to fill out a lot of application forms and resumes, and if you can't write well you might not get the job in the first place.

I8: I like to study English just because I like to read good books.

MR. D: O.K. we've decided that there are reasons for studying English beyond the fact that you need it as a course to graduate. . .

NARR: (V. O.) Was this teacher employing the technique of perceived purpose through the use of induction? (Hold 5 seconds) The answer is yes. The students responded with the reasons why, being led by questions on the part of the teacher. But remember that not just any questions asked by the teacher lead to perceived purpose through induction. They must be questions which lead the students to induce their own reasons for studying the topic.

NARRATOR

NARR: The classroom situations we've just seen have been very graphic in illustrating the four techniques of perceived purpose. We did this so that you could concentrate on one method at a time. These next sequences we hope will be more challenging. We will present a classroom situation similar to the ones you've just seen, and at the end of each sequence ask you which if any of the four techniques of promoting perceived purpose

have been employed. Here is the first situation; The Physics class of Mr. E., in the middle of a unit on electricity.

DISS TO CLASSROOM I

SCENE: Classroom I

MR. E: (Writing Ohm's Law on board; E+IR) By the end of the period today, I hope you'll be able to see the relationship between electromotive force (volts), the current (amps) and the resistance (ohms). You should memorize this formula, for it will be included on your midterm exam next week; I think there is no better way to understand what Ohms Law, E+IR, is than to apply it to series circuits. A series circuit, briefly, is an electron flow which is interrupted at various points by certain resistances. Example; like the lights on the Christmas tree you or your friends have every year where one light in the string went out, they all went out. What happens here? The resistance remains the same, and so does the current, but what changes? The voltage stops pushing. (Uses formula on board, erasing the I). The formula is upset and it no longer works because the circuit is broken by the defective lamp. Now by applying this knowledge to the formula E+IR, we can always determine how much current any circuit can hold. One of the most exciting things about electricity is that we can control something we really can't define. You should all attend to this topic very carefully. Isn't it amazing that we can do so much with electricity and we really have not yet discovered what it actually is. . .

SUPER THE FOUR METHODS

NARR: (V. O.) Which methods, of perceived purpose, if any, did this teacher employ in this Physics class? (Pause 10 seconds) This teacher used an extrinsic reward and exhortation. The extrinsic reward was associated with the midterm exam mentioned at the first of the class; and the exhortation was expressed through the teacher's enthusiastic admonition to attend to the topic.

Now here is the second situation; the economics class of Mr. F. who is discussing the Oasis theory.

DISS TO CLASSROOM II

SCENE: Classroom II

MR. F: I6, can you describe the oasis theory

as we discussed it in class last week?

I6: It means that thousands of years ago, when people were not farmers and did not plant crops but merely gathered local food and killed the animals, they moved into new areas where more food and more animals were.

MR. F: Right. I5, can you explain the term urbanization?

I5: Urbanization means that people are collecting in cities.

MR. F: What other things does urbanization imply? I8?

I8: Well, they're collecting in cities because that's where the money is and where the jobs are.

MR. F: Good. We can see, I think, that man thousands of years ago had to go where the food was, and man today according to statistics is crowding into the city because that's where the money is to get the food. The ancients went to the oasis and people today are travelling toward modern oases, the cities. This historical concept should be considered when you are investing your money; and through studying concepts like these, we can see that the man who lived thousands of years ago and the man who lives today have many economic similarities. Through these historical similarities, we, as investors, might be able to predict where we can invest and make the most money for ourselves. This doesn't mean we should not invest money outside the city; but it <u>can</u> mean that certain businesses which depend on many consumers should be located in cities and aimed at an urban way of life. Let's see what businesses need many consumers to stay alive and which businesses don't I1?

SUPER FOUR METHODS

NARR. (V. O.) Which methods of perceived purpose if any did this teacher employ in his economics class? (Pause 10 seconds) This teacher promoted perceived purpose using the technique of deduction. Even though the students contributed to the discussion, they, the students, did not draw the conclusions which showed why and how the Oasis theory could be applied to their lives.

DISS TO CLASSROOM II

The teacher himself deduced the conclusions from the facts presented. Here is another situation for you. The Senior Problems class of Mr. G. Today the class is discussing divorce.

SCENE: Classroom II

MR. G: According to your textbook, what percentage of people here have been divorced? II2?

II2: Between forty-five and fifty percent.

MR. G: Is there any significant statistical evidence that any racial or religious group divorces more than any other? II1O?

II1O: Well, according to the Chapter I read last night, some studies say there are and some studies say there aren't. There aren't any agreed upon statistics.

MR. G: (passes it over) On the final exam there will be a question on divorce, and I'm going to expect you to know these and many of the other statistics on divorce.

II7: Why do we have to know all these statistics? First of all they <u>change</u> all the time; second of all, we have never had a divorce in my family ever!

MR. G: O.K. It's interesting to see that the statisticians themselves can be confused, and how complicated the science of statistics can be! Secondly, maybe you won't get divorced or become a psychologist but you may be someday in a position of advising a friend who comes to you with marital problems, and if you have some factual background to base your opinions on you can then advise him better.

II7: If I'm having problems with my wife, and I come to you and you know that between 45 and 50 percent of the people in this area are divorced, how can you help me better on the basis of that statistic?

MR. G: (pause) That's a very good question, II7. Does anyone have an answer for it? uh, II8? (Who has not raised her hand)

II8: Well, learning a statistic like that just shows you that there's a problem, but the other statistics that are in the book show why there's a big divorce problem, like these that show that a majority of the divorce cases are among people who have different social or economic or religious backgrounds. So maybe by remembering these statistics, you could get to the heart of the problem quicker . . .

SUPER FOUR METHODS

NARR: (V. O.) Which methods of perceived purpose, if any, did this teacher employ in his class? (pause 10 seconds) The teacher employed extrinsic rewards, deduction, and induction. Extrinsic rewards were provided when the teacher warned the students of next week's exam. Deduction was employed when the teacher explained how the statistics would aid the students in counseling their friends, and finally induction was employed when the teacher called on II8 whether out of plan or panic, thereby enabling a student to come up with a reason for learning the statistics. Here is the English class of Mr. G.a. in a unit on the sonnets of Shakespeare.

DISS TO CLASSROOM I

SCENE: Classroom I

MR. G.a.: (reading) ". . .and heavily from
woe to woe tell o'er
the sad account of fore-bemoan-ed moan,
which I now pay as if not paid befor;
but if the while I think on thee, dear friend,
all losses are restor'd, and sorrows end."
Isn't that beautiful? Can you tell me what stanza style this is? I5?

I5: It's a sonnet.

MR. G.a.: All right. But <u>why</u> is it a sonnet?

I5: Well, the rhyme scheme is ab, ab, cd, cd, ef, ef, gg.

MR. G.a.: That's correct. And why do we know this sonnet was written by William Shakespeare? I4?

I4: Well one reason is that it ends in a rhyme couplet. . . .

NARR: (V. O.) Which methods of perceived purpose, if any, did this teacher employ

| | |
|---|---|
| SUPER FOUR METHODS | in his class? (Hold 10 seconds) This teacher in no way attempted to promote perceived purpose in the classroom. The whys of the questions he (she) asked pertained to the subject matter rather than relating them to purposes the students might consider important. Even the teacher's passing remark "Isn't it beautiful" wasn't sufficient to merit being called exhortation. |
| NARRATOR | NARR: We hope our little dramas will help you more easily discriminate between the four methods of promoting perceived purpose in any classroom situation you will encounter. It doesn't matter if you prefer one or all of these methods; what does matter is that when you teach, one or more of them are put into use often. So remember the four ways of presenting "whys": extrinsic reward, exhortation, deduc-- |
| | II7: (interrupts on camera) I've been watching your techniques as a narrator from my classroom over there. May I ask you a question? |
| | NARR: Sure (pleased) |
| | II7: Why did they choose you? |
| SUPER QUESTION MARK, START WIDE, ZOOM TIGHT AS SOUND MONTAGE FOR 5 SECONDS, THEN MUSIC AND "POST TEST TO FOLLOW" CARD. | TAPE: montage of "whys" for 5 seconds.<br>TAPE: music |
| F. O. | F. O. |

PERCEIVED PURPOSE

POST TEST

ART CARD

MUSIC

NARRATOR

NARR: The following sequences are presented as test items to determine your ability in selecting whether the techniques of promoting perceived purpose through extrinsic reward, exhortation, deduction, and induction are used in a classroom situation. Circle the correct answer or answers on your answer sheet. You will have 10 seconds at the end of each sequence to select your answer or answers. The first situation is the music class of Mr. H, who is in the midst of a unit on the Baroque period in musical history.

SUPER FOUR METHODS

DISS TO CLASSROOM I

SCENE: Classroom I

MR. H: Here is the brilliant Brandenburg Concerto of Bach. I want you to notice the carefully structured musical phrases that recur to reinforce certain highly defined themes. Bach, the great musical genius, and his Brandenburg Concerto, perhaps his greatest work. Listen. (He plays recording) (Sequence of students listening, mostly bored, one sleeping, two talking to one another, some listening intently, one writing furiously, and through all this the teacher, enraptured, is oblivious to the effect the music is having on the class. Music plays an unusually long time. Finally the teacher notices I3 and I4 talking, picks up needle from record). . .

SHOTS OF STUDENTS

MR. H: You students are ruining this musical experience for your classmates. Perhaps you want to fail the exam next week, but I'm sure the rest of the class does not. So, for their sake, please keep quiet and pay attention please. (replaces needle on record, resumes serene pose)

NARR: (V. O.) Was this teacher promoting perceived purpose in his classroom by using any of the techniques opposite question 1 on your answer sheet? Circle your answer or answers. (hold 10 seconds)

NARR: (V. O.) The second situation in this post test is the physiology class of Mr. I, where they are discussing the heart and its

CLASSROOM II

various parts.

SCENE: Classroom II

MR. I: (has diagram of internal structure of the heart) (points to left ventricle) What do we call this, II4?

II4: That's the left ventricle.

MR. I: And these two structures. . .what are they called? (Points to superior and inferior vena cava)

II4: These are the superior and inferior vena cava.

MR. I: And finally, II10, can you tell me what this is? (Points to aorta)

II10: The aorta.

MR. I: I'll expect that you will all know the parts of the heart and that you'll be able to trace the flow of blood into and out of the heart. We've been discussing the heart now for the past three days, and I hope you're as fascinated as I am about this very intricate mechanism and how nature has designed it to work so effectively and tirelessly. What disease do more Americans die of every year? Heart disease, naturally. Until we become familiar with the various parts and functions of the heart, we can't discuss what can go wrong with this vital organ, and what preventative and corrective measures are now in use. Maybe we'll be able to find out why medical associations and doctors urge us to keep heart disease drugs out of the reach of small children.

II5: (she has raised her hand)

II5: My father has a heart condition and has to take nitro-glycerin but he sometimes forgets it and leaves it at home when he needs it.

MR. I: (Interrupts) Can anyone suggest how II5's father might be reminded to take his nitro-glycerin with him wherever he goes?

II3: Well, if he knew how serious his condition was and why he had to take the pills,

he might not forget them.

MR. I: What conclusion can you draw from this? II3?

II3: If we were ever in that position we'd probably be so scared of the situation that we'd always remember our medicine.

NARR: (V. O.) Was this teacher promoting perceived purpose in his classroom by using any of the techniques opposite question 2 on your answer sheet? Circle your answer or answers. (Hold 10 seconds)

NARR: Here is our third situation; the creative writing class of Mr. J is in progress.

CLASSROOM I

SCENE: Classroom I

Mr. J: We've been reading a lot of essays, newspaper and magazine articles. I thought it might be fun to try something. Take out a sheet of paper and a pen. (They do) Now. . .starting when I tell you, you will have exactly ten minutes to write an essay, article or short story like the parables we've been reading. It must be complete in ten minutes. (16 murmers)

I6: I can't do it that quickly.

MR. J: I6, Jim, would you repeat what you said for the whole class.

I6: I said, I can't do something like that in that amount of time.

MR. J: That's your perogative. I6, but if you don't do it you may fail (I6 starts to work).

Il: (apologetically) Pardon me, Mr. J, can you tell me why we have to do it in ten minutes?

MR. J: (disgustedly) A newspaper man, or a man who writes for every periodical can sometimes be under pressure to get his story in on time. Now, I grant you it isn't necessarily ten minutes but I wanted you to have some idea of how difficult it is to work under pressure. I myself worked on a newspaper where

even if I had an hour to write up a news story that just came in, it seemed like less than ten minutes. It was an experience which helped me learn to think quickly and effectively.

NARR: (V. O.) Which method of methods, if any, did this teacher use in promoting perceived purpose. Circle your answer or answers. (Hold 10 seconds)

NARR: Here is our fourth classroom situation, the teacher is Mr. K; the class is history.

CLASSROOM II

SCENE: Classroom II

MR. K: So we see, I hope, how even in our federal legislative branch there are checks and balances within the branch; the Senate cannot pass legislation on its own without the affirmative approval of the House. It's a very neat package.

III: But why do we need two houses of legislature?

MR. K: Well, historically, when our Constitution was being written, there were two major divisions in thought regarding how the law-making body should be set up. New Jersey brought forth a plan it thought was just; that each state regardless of size would have two representatives in Congress. Virginia, a much larger state, felt that each state should have representatives according to its population. Naturally Virginia had more people, and they and states like Virginia reasoned that this would be the best system. An agreement was finally reached where the Congress would be composed of two Houses; The Senate, after the New Jersey plan; and the House, after the Virginia plan. See if you can answer this question. The Constitution in the Government was set up in a relatively short time. Why? II9?

II9: I think it was partly the need and the desire of the country to break away from what they considered to be unjust authority and unjust laws. . .Great Britain. This desire for freedom drove them to not only work more quickly but to cooperate more within the different colonies just the way it seems the

Congress seems to work more quickly today during wartime than in peacetime.

NARR: (V. O.) Which method or methods if any did this teacher use in promoting perceived purpose. Circle your answer or answers. (Hold 10 seconds)

REINFORCEMENT THEORY

| VIDEO | AUDIO |
|---|---|
| | MUSIC: Bright stab |
| PIC: CAVEMAN AND DEAD MAMMOTH<br><br>PIC: MONEY, JACK PAAR, FOOD, ATOMIC BOMB, PLAY-MATE, GOOD REPORT CARD, TILT DOWN TO TITLE; UCLA DEP'T. OF EDUCATION PRE-SENTS REINFORCEMENT THEORY | NARR: Throughout the ages, man has always had reinforcers. . .primitive man relied on basic reinforcers, but man has progressed. Today many reinforcers are employed: Money, fame, (Jack Paar pic) Food, Power, Pleasure, . . .(Pause). . .and A's. |
| NARRATOR | NARR: Most instructional programs are de-signed to teach you what to do. We hope that this program specifically will show you what <u>not</u> to do. Millions of words have been written on the subject of reinforce-ment, from Pavlov's dogs to Skinner's pigeons. There are many theories on the application of reinforcement in teaching situations. Often teachers apply reinforce-ment principles properly and effectively, and just as often the teachers misuse the principles. It is our purpose here to show you some teachers misusing principles of reinforcement in the hope that they will deter you from making the same kinds of mistakes. As a quick review, let's go over four common misuses of reinforcement theory; Sometimes teachers fail to reinforce al-together. That's number one. Sometimes teachers reinforce behavior in general terms rather than being specific so that the student fails to recognize why he is being reinforced. That's number two. Num-ber three is the failure to individualize reinforcement. That is, a failure on the teacher's part to suit the reinforcers to the particular student. The last misuse is often difficult to detect. It occurs when a teacher inadvertantly reinforces behavior he really does not wish to encourage. In the following sequences, see if you can identify which if any of the misuses of reinforcement theory are being shown. . . more than one misuse per sequence may be shown. Let's go to the Social Studies class of Mr. A, who is reading a student's final report on the St. Lawrence Seaway. |
| ZOOM TO CHART | |

CLASSROOM I

SCENE: Classroom I

RICHARD: (reading) "and even though the St. Lawrence Seaway has brought many jobs to people in Northern New York, and Southern Ontario, and has brought a new channel of transportation to businessmen all over the world, it is still a very expensive ditch which is only usable seven months out of the year. There are several points in its favor, but in general, I must conclude that the St. Lawrence Seaway's disadvantages outweigh its advantages."

MR. A: Are there any comments? (No acknowledgements, positive or negative) (Chris raises his hand)

CHRIS: I thought it was a good report because he presented the situation fairly. Rick had both the good points and the bad points of the Seaway. I agree with him that it is probably nothing but an expensive ditch. (Ron raises his hand)

MR. A: Ron?

RON: I don't think Rick was fair. The Seaway is an important source of electrical power. It brings down the price of steel and it's made Chicago an international port. I lived there till I was 14 and I know how important. . .

NARR: Which if any of the principles of reinforcement theory were misused in this classroom situation? (Hold 5 seconds)

SUPER: FAILURE TO PROVIDE REINFORCEMENT

This teacher failed to provide reinforcement of any kind. Without acknowledging the student's work either positively or negatively, he immediately opened the discussion to the class. Evaluations by fellow students can be an effective reinforcer when the teacher in some way directs the nature of the student's responses or affirms their accuracy. We cannot assume that the teacher had any control over the student's comment because he merely asked their opinions. If the teacher had wanted to use the students opinions as reinforcers, he should have begun the discussion with a question like; "Why was Rick's report fair to both sides?" Or, "Why, after reading Rick's report do we

agree with his conclusions?"

NARR: In this next situation, see if our drama teacher, Mr. B., is misusing any of the principles of reinforcement. His class has just finished the production of their Spring Play.

CIASSROOM II

SCENE: Classroom II

MR. B: And finally, I received this note from the principal. (reads) Dear Mr. G: My wife and I enjoyed the Spring Play very much. It was certainly one of the finest productions I have ever seen here at Central High School. Please give my congratulations to the cast and crew for a job well done. Sincerely, etc., etc. You've made me very proud of you, and, since you all expressed the desire to go to see the play at the Civic, as a surprise the school is arranging free transportation and seating next Friday night. (Class unanimously approves; cheers, yippees, etc.). (Teacher quiets down students) O.K. alright. Settle down. I know you're all excited about this, but there are still four weeks left in the term and, if you continue to be as cooperative in this next four weeks as you were during the play, I have arranged for us to go to the University's Drama Library. (Shot of class, 1/2 of whom are less than unanimously excited). . .

NARR: Which if any of the principles of reinforcement theory were misused in this classroom situation? (Hold 5 seconds)

SUPER: FAILURE TO INDIVIDUALIZE REINFORCEMENT

This teacher failed to individualize the reinforcement. We can assume that he took the entire class into consideration in selecting his reinforcer when he rewarded the class with the free tickets, first by indicating that the students all wanted to see the show and secondly by their uproarious response. However, his attempt to reward the class for future good behavior by letting them go to the University Drama Library showed that he failed to individualize that reinforcement because first we cannot assume unless otherwise informed that all of the students wanted to go to the library and secondly, the reaction of the class was not unanimous.

NARR: Here is the English class of Mr. C.; he is discussing the theme of the "Bridge of

CLASSROOM I

San Luis Rey."

SCENE: Classroom I

Mr. C: (Draws a precipice with a bridge across it on board) What is this bridge in the novel? Eline?

ELINE: It symbolizes love.

MR. C: Why?

ELINE: Because the last paragraph in the book mentions that the bridge is love.

MR. C: Good. But how does the falling of the bridge--which you say is love--aid in finding out what Wilder's theme is? Marc?

MARC: After the bridge fell, we saw how the characters who were left missed the characters who died on the bridge. It took the bridge falling for them to realize how much they cared for the people who died.

MR. C: Alright. Now, can someone show how Eline's and Marc's statements can lead us to the theme or generality or the author's message? Laura?

LAURA: Well, Wilder's trying to tell us that people wait until it's too late before they realize how much they love someone, and we should learn to appreciate our loved ones while they're here.

MR. C: Alright. . .good. But if the bridge means love, and the bridge fell, does this mean that love fell? Yes, Marc? (he has raised his hand)

NARR: Which if any of the principle of reinforcement theory did this teacher misuse in this classroom situation? (hold 5 seconds)

SUPER: NO MISUSE

MR. C: He did not misuse any of the four principles of reinforcement. He reinforced all student responses either directly or indirectly by giving the students knowledge of results regarding the appropriateness of their answers to his questions.

CLASSROOM II

NARR: Here is the algebra class of Mr. A. See which of the principles of reinforcement are misused.

SCENE: Classroom II

JAYMA: X=2(10-4), so X=2x6 or X=12

MR. A: Now, Phil do the next problem.

PHIL: (Reads) 1/2x+4+10; multiply the whole equation by 2; that gives you X+8=20. Transfer the 8 to the other side of the equation; X=20 -8, or x=12.

MR. A: Nick, would you do the next one?

NICK: I didn't do my homework.

MR. A: Bob, would you do the problem then?

BOB: I couldn't figure it out.

MR. A: Did you do your homework, Bob? Did you do the other problems?

BOB: No.

MR. A: Well, obviously this period will be of no use to either of you; why don't you go out to the quad and sit out there until the end of this period and any other days you don't have your homework, you may just sit out there on one of the benches. (Bob and Nick leave, not too distressed)

NARR: Which if any of the principles of reinforcement theory were misused in this classroom situation? (Hold 10 seconds) This teacher misused reinforcement theory two ways. First, he failed to reinforce the two students who did their homework and solved problems. Secondly, he unintentionally reinforced an undesired behavior, by sending the two boys who didn't do their homework to the quad. These boys didn't want to stay in the algebra class anyway. Sending them out of the class was just what they wanted. The boys can now assume that everytime they don't do their homework they have earned a free trip for two to the quad.

SUPER: FAILURE TO PROVIDE REINFORCEMENT

SUPER: UNINTENTIONAL REINFORCEMENT OF UNDESIRED BEHAVIOR

NARR: For our final situation lets go to the speech class of Mr. B. Margo is delivering a speech. "By participating in such community activities as the Red Cross, the United Fund, and local community centers, we the individual citizens can do our part in making our country the great nation that it is. (class applauds)

MR. B: That was the most wonderful speech I've ever heard! All of your speeches have been wonderful. This is the best class I've ever had in my 6 years of teaching public speaking. I think now would be an appropriate time to tell you that I have arranged for you to participate in the All City Forensic Tournament.

LINDA: Do we have to go if we don't want to?

MR. B: (deeply hurt) no, I can't force you to go if you don't want to. . .

NARR: Which if any of the principles of reinforcement theory were misused in this classroom situation? (Hold 10 seconds) This teacher misused reinforcement theory in 2 ways. He used general rather than selective terms when congratulating the class. Secondly we could see that he failed to individualize his reinforcement when the student asked him if he had to participate in the forensic tournament if he didn't want to.

SUPER: GENERAL RATHER THAN SELECTIVE

SUPER: FAILURE TO INDIVIDUALIZE

NARRATOR

NARR: The preceding sequences have shown you some ways <u>not</u> to use reinforcement theory. We hope you will be better able to identify the various misuses so that you the teacher will not be guilty of the same mistakes. Remember, (SONG)

ART CARD: POST TEST TO FOLLOW.

MUSIC big playoff

(SONG: Making Whoopee)

(JEFF AND JOAN IN SUPERED HEART)

Another good, another A
When we do well
Be sure to say
"That's real good kids,
That's real swell kids,
That's reinforcin'--
For those who teach good!")

REINFORCEMENT THEORY POST TEST

ART CARD:
REINFORCEMENT THEORY
POST TEST

MUSIC

NARRATOR

NARR: The following sequences are presented as test items in determining your ability to select which reinforcement principles, if any, are being misused. We are concerned here with the four major misuses of reinforcement theory, which are: failure to provide reinforcement, use of general rather than selective reinforcement, failure to individualize reinforcement, and unintentional reinforcement of undesireable behavior. You will now see five classroom situations which correspond to numbers 1 through 5 on your answer sheet. After each sequence, you will have ten seconds to circle your answer or answers. More than one principle may be used in any sequence. If you believe the teacher did not misuse any of the reinforcement principles, do not circle any of the answers.

NARR: Here is our first classroom situation. This is the history of class of Mr. A.

CLASSROOM I

SCENE: Classroom I

MR. A: (handing back papers) This is the essay exam you took last week on whether or not to allow voting at 18. I kept a few papers up here that I felt were exceptionally good. As I read these, compare them with your own papers so possibly next time you could write more concise papers which say better exactly what you mean. In general, most of you seem to have problems saying what you mean; you beat around the bush, and you don't answer the question directly, while some of you answer the question but don't support your answer with facts. Most of you have learned to write English properly, and with the exception of a few somewhat over-dramatic efforts (over-dramatic flourish by Mr. A) I was pleased with the papers. So, compare your papers with Dottie Drumm's. This paper really came right to the point. (reading) "In my opinion all citizens of the United States who are 18 years of age or older should have the right to vote. This

country demands that an 18-year old must...."

NARR: Was this teacher misusing any of the principles of reinforcement theory? Circle your answer or answers. (Hold 10 seconds)

NARR: Our next situation is the public speaking class of Mr. B.

CLASSROOM II

SCENE: Classroom II

BRUCE: (reading) "These are my reasons why television does not belong in the classroom."

MR. B: (Not acknowledging Bruce at all) All right, class, what do you think of Bruce's speech? Marc?

Marc: Well, I think it was good. I could hear Bruce all the time, and he had a lot of facts to back up his conclusion.

MR. B: Ron, what do you think of Bruce's speech?

Ron: First of all, I disagree with what he had to say. I think Marc was right in saying that he used facts to back up his conclusion, but I think he selected the facts to prove his point, more than looking for a fair and reasonable viewpoint. For instance, when he claimed that TV isn't good in the classroom because kids don't have to pay attention since teachers aren't watching.... that's only true in certain circumstances. My physics teacher was in the room...."

NARR: Was this teacher misusing any of the principles of reinforcement theory? Circle your answer or answers. (hold 10 seconds).

NARR: Our third situation is the Modern Literature class of Mr. C, in the middle of a silent reading session.

CLASSROOM III

SCENE: Classroom III

(shots of student 1 reading, then student 2, then 3, etc. and progression of student misbehavior, gets louder and louder until...)

MR. C: (at his desk) Quiet down!

(Class is silent for 10 seconds, then whole thing starts again) (Teacher stands)

MR. C: O.K.! Let me have your attention! Up to now you all have been very good. Your classwork has been excellent for the most part, and most of you have shown good work habits and cooperation, in class. I've given you this extra time to read your homework assignment for tonight because you've been good for the past week, so since the bell is about to ring, put down your books and you may talk to your neighbor until the class is over. (Jeff S. raises his hand) Jeff?

JEFF S: Can we read if we want to?

MR. C: Oh Jeff, relax for a while; you can read later. (Jeff is disappointed, sits glumly)(class starts talking and obviously enjoying themselves)

NARR: Was this teacher misusing any of the principles of reinforcement theory? Circle your answer or answers. (Hold 10 seconds)

NARR: Our fourth situation is the French class of Mr. D where today's lesson is just beginning.

CLASSROOM IV

SCENE: Classroom IV

MR. D: (Calling roll) M'sieu Witkow, M'sieu Watchovsky, M'sieu Binder, M'sieu Nicolai, Ma'mselle Covington, Ma'mselle McCabe. (Kids answer with présent)(Fr.. Alors, I'd like to say something I think should be said again....that I was very pleased with your reading of Cyrano yesterday. Not only did you read the dialogue accurately and with understanding, and know how most of you are still strugglig with the language itself, but your characterisations were excellent. Today, I kow, there is a very important football gameafter school, and I thought I would let you al leave class ten minutes early so you could get good seats. (shot of class very plased: yippee!, hooray and all that sort of stff) I think you've earned that. So, if we un

settle down and get to work, and you can translate today's lesson as well as you translated yesterday's play, I'll see what I can do about arranging a visit to the Field Museum next week during class, so that we can see the exhibit of French Impressionist paintings. (shot of kids, some excited, others definitely not interested)
Alors! Tournez la page quatre-vingts et traduisez M. Beckwith.

NARR: Was this teacher misusing any of the principles of reinforcement theory? Circle your answer or answers. (hold 10 seconds)

NARR: Here is the English class of Mrs. Zaslow; she is reading poetry to the class today.

CLASSROOM V

SCENE: Classroom V

MRS. ZASLOW: Today is our last day on the 19th century English poets....and I'm going to read you some of the poems of Elizabeth Barret Browning. (Joan raises her hand)

MRS. ZASLOW: Joan?

JOAN: I brought in a poem from the 1800's that my mother and I found in my great grandmother's diary. May I read it?

MRS. ZASLOW: (brushing her off) Later.
"How do I love thee? Let me count the ways.
I love thee to the depth and breadth and
height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's

(pan of students listening; past Alexi who is moon-faced, staring at the teacher, infatuated. Camera takes and returns back to Alexi)

Most quiet need. By sun and candle-light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's
faith.
I love thee with a love I seemed to lose

With my lost saints,--I love thee with the
breath,
Smiles, tears of all my life!--and, if God
choose,
I shall but love thee better after death."
(not looking up at Alexi until after the
following)
Nick, can you tell me what stanza style this
is? (No response) Nick? (Turns to him)
Nick, this is the third time you have been
daydreaming in class. You're going to have
to stay everyday the remainder of the week
and help me police the room, and you're
going to stay with me until I leave. (Huge
grin on Alexi's face)

NARR: Was this teacher misusing any of the principles of reinforcement theory? Circle your answer or answers. (hold 10 seconds)

NARR: This ends our test sequence on reinforcement principles. Being able to distinguish between the various misuses of reinforcement theory is our immediate goal for you in this program; our ultimate goal, however, is that the teacher will properly employ the principles of reinforcement in the classroom.

3 SHOT JOAN, JEFF, DOTTIE GETTING READY TO LEAVE. JEFF HAS 2 TICKETS WHICH HE OFFERS TO DOTTIE, WHO ACCEPTS. JOAN, SEEING THIS, SCOLDS HIM AND STALKS OUT, SHOWING DOTTIE THE RING. THEN DOTTIE GIVES HIM THE TICKETS, JOAN GIVES HIM THE RING--HE'S LEFT SITTING THERE. GIVES TICKETS TO JAYNA WHO SNUBS HIM, THEN HE LEAVES GIVING TICKETS TO JEFF S. WHO IS CONFUSED.

CREDITS